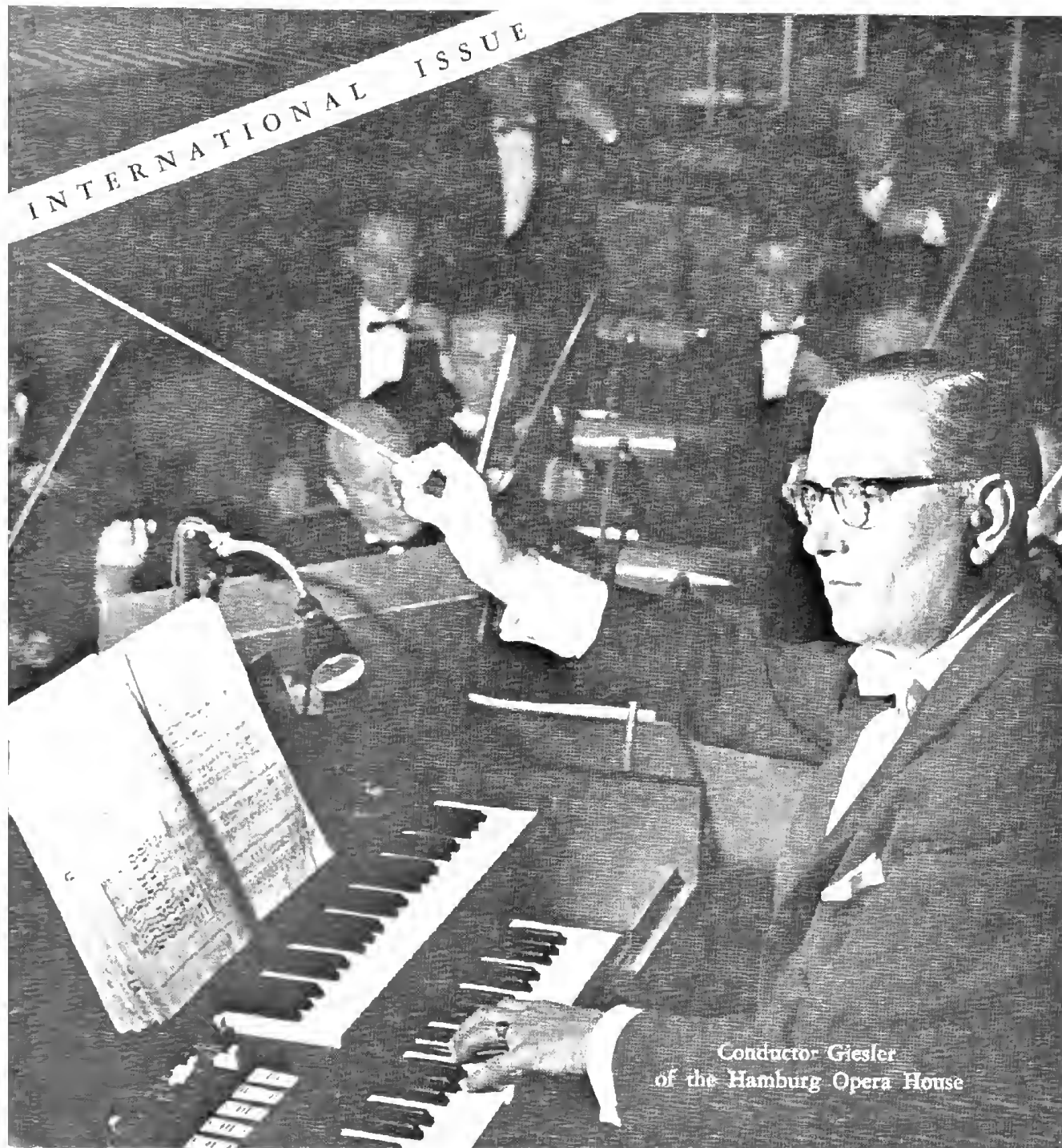
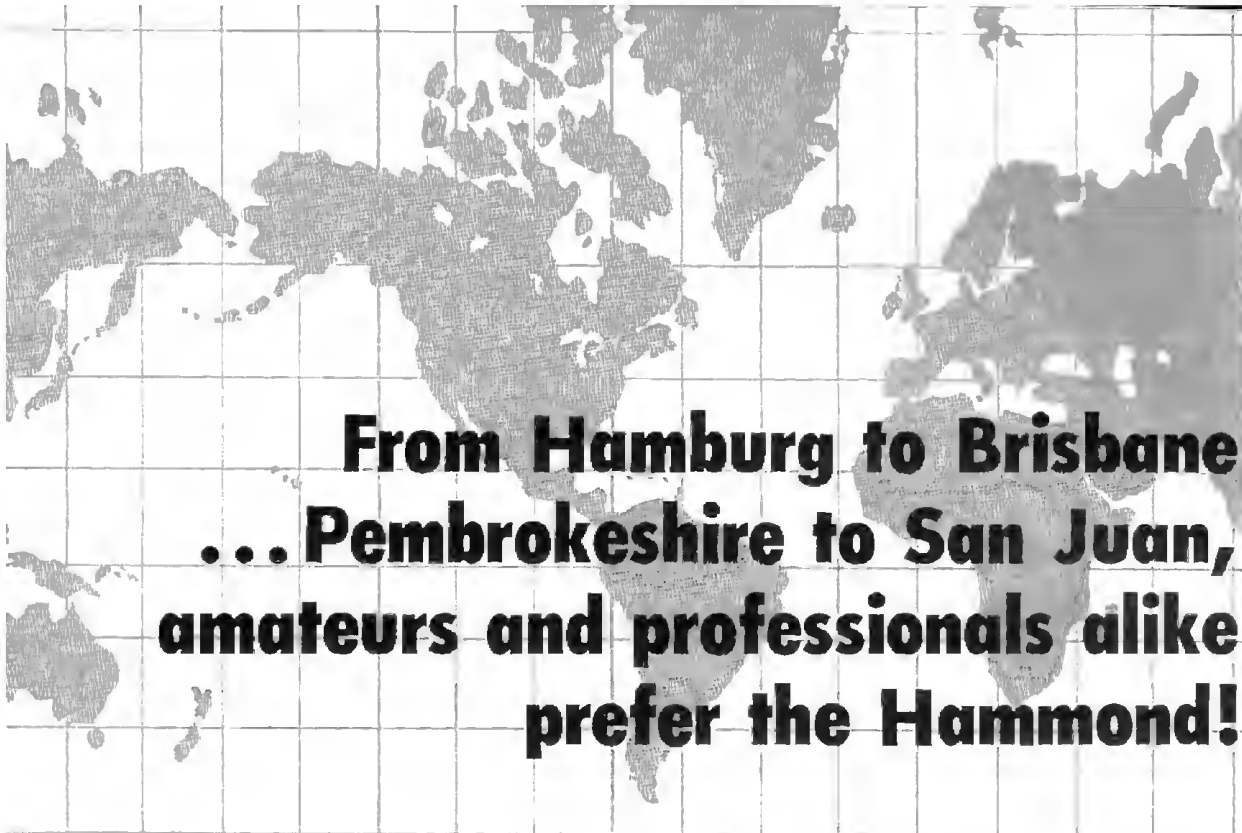


Hammond TIMES

VOL. 23, NO. 1

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From Hamburg to Brisbane ...Pembrokeshire to San Juan, amateurs and professionals alike prefer the Hammond!

SOME RECENT HAMMOND ORGAN INSTALLATIONS THROUGHOUT THE WORLD

MODEL	LOCATION	USE
M-3 Spinet	Ludiana, Punjab, India	College
C-3 Church	Palmerston North, New Zealand	Church
RT-3 Concert model and PR-20 Tone Cabinet.	Whitefield, Lancaster, England	Individual
S-6 Chord	Sao Paulo, Brazil	Individual
F-100 Extravoice	Guayama, Puerto Rico	Individual
S-6 Chord	Johannesburg, South Africa	Individual
M-3 Spinet	San Salvador, El Salvador, C.A.	Individual
M-3 Spinet	Pueblo, Pueblo, Mexico	School
F-100 Extravoice	Ayr, Ayrshire, Scotland	Theater
M-3 Spinet	Nakamo Ku, Tokyo, Japan	School
M-3 Spinet	Tyrone, North Ireland	Individual
S-6 Chord	Hong Kong	Individual
B-3 Home	Sydney, New South Wales, Australia	Individual
RT-3 Concert	Spy Kenisse, Netherlands	Individual
M-3 Spinet	Seremboon, North Sembilan, Malaya	Military Chaplain Unit
A-100 Self-Contained	Gamboa, Panama Canal Zone	Individual
F-100 Extravoice	Nassau, Bahamas	Individual
C-3 Home	Chiclayo, Peru	College
S-6 Chord	Trinidad, West Indies	Individual
RT-3 Concert	Kingston, Jamaica	Church
S-6 Chord	Beirut, Lebanon	University
S-6 Chord	St. Thomas, Virgin Islands	Individual
A-100 Self-Contained	Zurich, Switzerland	Individual
M-3 Spinet	Netherland Antilles	Church
S-6 Chord	Quito, Ecuador	Individual
S-6 Chord	Vina del Mar, Chile	Hotel

The Hammond Organ is well known, respected, and in demand today. Typical examples of this wide-spread acceptance are presented in this special "International" issue of the Hammond TIMES.

The story of the tone wheel generator and drawbars, together with the actual clear and versatile sounds of the Hammond Organ itself, are familiar to musicians in Europe, Central and South America, Australia, and Asia as well as in North America. Recently, for example, an M-3 Spinet model was installed in a school in Nakamo Ku, Tokyo, Japan. Another Spinet model was sold to a customer in Tyrone, North Ireland, and one to a Chaplain's unit in North Sembilan, Malaya.

One reason for the Hammond's world-wide popularity in homes, churches, and a variety of schools, clubs, recreation centers and theaters is the organ's appeal to amateurs and professionals alike. Hammond organs are instruments upon which beginners can learn easily and are superb for the professionals who want unlimited variety in tone combinations.

Hammond Organs are used about the world in many fascinating ways by many interesting people. This special "International" issue of the Hammond TIMES tells you about some of them. *****

Hammond TIMES

VOL. 23, NO. 1

Published by Hammond Organ Company, 4200 W. Diversey Avenue, Chicago 39, Illinois. Subscription free upon request; contact your local Hammond Organ dealer.

Hamburg, Germany...

A NEW SOUND IS BEING HEARD IN WEST GERMANY

There's a new sound in West Germany these days—it's the Hammond Organ.

The Hammond is a relative newcomer in this land of rich musical tradition, yet it has already won a firm place in German hearts.

In just eight short years the Hammond Organ has begun to appear in homes as an instrument of fun and relaxation and also increasingly in the hands of many professional musicians. The latter play Hammond Organ music in broadcasting shows and for the theater. The Hammond is now being used for recitals, concerts, and even matinees. With its thousand fold tone colors the Hammond Organ can simulate orchestral effect, and many German theatrical programs are now specifying Hammond. Similar use is being made of the Hammond in the field of operetta.

An outstanding example of professional use is that exemplified by First Chapelmaster Fritz Giesler of the Hamburg Opera House (pictured here). He says "It is a pleasure . . . to play the organ, from the full score to the many improvisations." Experts like Giesler, are more and more appreciating the Hammond's versatility and ease of playing.

Ample proof of the Hammond's growing use in West Germany is a special course which is now being taught. Literally hundreds of persons are mastering the popular sound of the Hammond Organ. They include many persons who haven't played an instrument before, as well as professional musicians.

Conductor Giesler of the Hamburg Opera House is shown at the Hammond Organ on the cover of this issue. The large open air theatrical performance in the Stiff-Ruins of Bad Hersfeld is shown below. This demonstrates again that the Hammond Organ is not affected by humidity, temperature variations, or weather conditions. At the right are shown members of the St. Matias choir (top), Lota, Chile, and (below) St. Matias Church itself.



Lota, Chile...

SPINET ORGAN SERVES RELIGIOUS NEEDS IN CHILEAN MINING TOWN

A Hammond Spinnet Model Organ adds to the solemnity of religious services in Lota, a port on the Gulf of Arauco, Chile, South America. The organ is a part of the St. Matias Catholic Church and provides cathedral-like music, as well as accompaniment for the choir.

Lota means "lonely little place" although it's actually in the center of Chile's coal mining region, which has a population of 50,000—15,000 of them miners.

The underwater mines of this region are the world's deepest, going down as much as 500 meters (1,640 feet) and with tunnels extending as far out beneath the sea as five kilometers (3.10 miles)! They belong to the Coal and Industrial Company of Lota (La Compañía Carbonífera e Industrial de Lota). The Company has built more than 10,000 dwellings for its employees, in addition to schools, a hospital, a stadium, a library and the church itself.

The scenes pictured here show the choir of St. Matias practicing to the accompaniment of their Hammond Spinnet Organ and a view of the church's exterior, whose beautiful architecture raises itself symbolically in the very center of Lota's residential sector.



Ostend, Belgium...

ORGANIST ENJOYS PLAYING AT THE SEASIDE, OFFERS TIPS FOR BOTH AMATEURS AND PROFESSIONALS

Martin van Beers is well known all over the Belgian Littoral. Now in his upper fifties, he was once an officer on liners sailing to the Americas and to the Orient. He's a native of Holland, speaks eight different languages, has degrees in radio and electronics, and today lives in Ostend—where he discovered the Hammond Organ.



MARTIN VAN BEERS

Today van Beers plays music ranging from Lehar, Romberg, and Kalman to Berlin, Porter, Kern, and Young. And he has committed most of the tunes to memory. Although he didn't start out originally as a musician, he played various instruments—including a Hammond Solovox—before the War at Ostend's big Kursaal. Then in 1950 he discovered the Hammond Organ and immediately had to have one for his very own.

Van Beers has never regretted his decision, either. "It keeps me young in heart," he says of his Hammond. And if his record at the famous Trios Restaurant is any indication, he's right. He played there from 8:00 P.M. to 4:00 A.M. for a full year without missing a night!

Van Beers warns all aspiring Hammond Organists—whether amateur or professional—that many listeners pretend all sounds of Hammond Organs are alike. He says "... it's up to us to prove that there's not an atom of truth in this wrong idea." He suggests more use of the wonderful tone combinations and follow up with individual listeners by asking them to describe their own impressions. "Never play too loud," van Beers also cautions. He says, "... this observation applies particularly to basses." He concludes by stating that "... if you're a very good improviser, don't fail to use it in the second chorus; it has to remain clear." He suggests, "Imitate 'crawling,' 'legato,' and 'contrenchant' (big console) from famous players." *WJW*

Yorkshire, England...

YORKSHIRE'S ACE ORGANIST REALIZES DREAM

They call Ben Willis "Yorkshire's Ace Organist Com-pere." Reason: he plays the Hammond Organ in theaters and hotels, at concerts and dances, does broadcasting, and if required offers a complete variety show—and has done all these things for twenty years. Ben even does all his own servicing work.

Recently he finally realized a dream of long standing and purchased the Hammond concert model—a new RT3 model. Of course he was delighted. Naturally he tested it quite thoroughly, too, and was happy to report that it fully satisfied expectations.



BEN WILLIS



IRVING ANCKER

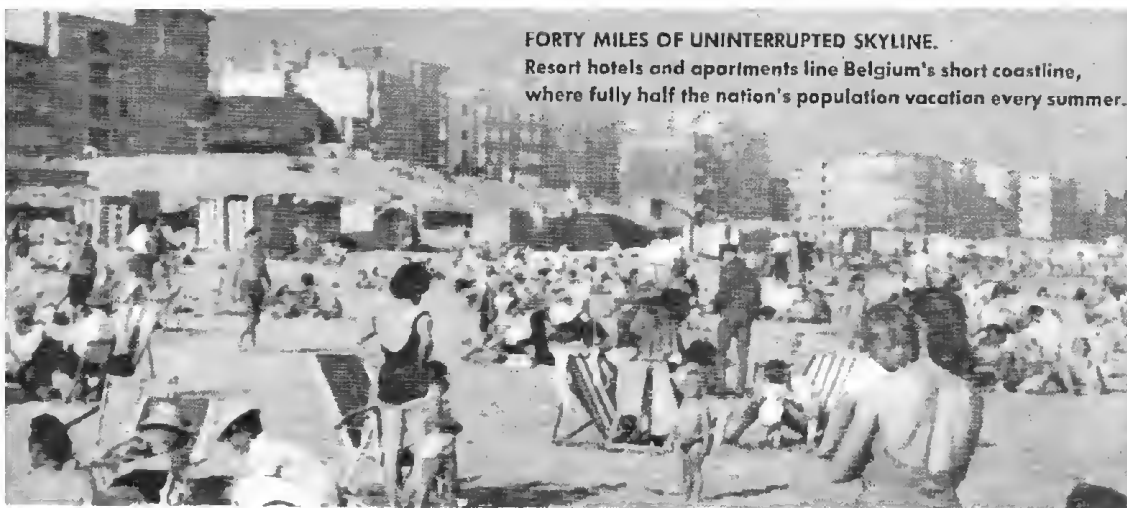
Copenhagen, Denmark...

TRIO WITH HAMMOND IS "REVOLUTIONARY"—AND VERY SUCCESSFUL

The fact that Danish periodicals describe the Hammond Organ as a "revolutionary" musical instrument can be attributed at least in part to the sensational accomplishments of Mr. Irving Ancker and his Hammond Trio.

For four years the Ancker trio (the other musicians are Niels Christiansen and Jorgen Aeroe) has played at the NIMB, one of the finest supper clubs in Copenhagen. The Hammond Organ which they've been using is a Spinet Model, equipped with PR-40 tone cabinets. The effect, of course, has been excellent in the large dining room of the club.

The Hammond has also made it possible for the Trio to compete successfully at the NIMB with some of Europe's finest orchestras. And with continuing success the Trio has recently made several recordings and has appeared on Danish radio and television. *WJW*



FORTY MILES OF UNINTERRUPTED SKYLINE.

Resort hotels and apartments line Belgium's short coastline, where fully half the nation's population vacation every summer.

Ostend, Blankenberge, Heyst, and Knokke, Belgium

IT'S SUNSHINE, SURF AND HAMMOND ORGAN MUSIC AT BELGIUM'S POPULAR SEASIDE

The Hammond Organ has "caught on" in modern Belgium. It's become popular in homes as a fascinating family interest and hobby and as a happy antidote for the trials of ordinary living.

And each summer the Hammond Organ goes right along with a full half of the country's nine million persons who leave such densely populated cities as Brussels and Antwerp to flock to the Flemish seaside.

Belgium's Flemish seaside is small, lovely and unique. Although the beach is just forty miles long, it rivals others which are similarly famed and equally busy, such as the one at Waikiki, Hawaii, U.S.A. As is the case with many other popular seaside areas today, there is the usual uninterrupted skyline of hotels and apartment houses.

In this seaside environment, the popular Hammond Organ fulfills a real need for musical enjoyment. Often you'll find one right out on the beach itself, with just a small canopy to protect the organist. The instrument can be played in the open without fear of detrimental effects from the air, due to its sturdy and noncorrosive construction.

Hammonds are also found in many of the intimate small cafes and hotels in such overlapping beach towns as Ostend, Blankenberge, Heyst, and Knokke. The Hammond Organ's general adaptability and versatility in tone makes it ideal for playing everyone's favorite melody. Belgians request tunes ranging from the most romantic melodies of the last century to the best and latest Tin Pan Alley hits and from the special songs of young lovers to the fond reminiscences of their elders. ♪♪



PLAYING THE HAMMOND ORGAN AT THE SEASIDE



TONY GERSY delights listeners at the "Wagram."

HARRY GOOD at the "Bristol" in Blankenberge.



MARY GRANT at the "Old Brussels" in Heyst.



MARC MIRROR at the "Amitie" in Blankenberge.



Oldham, England...

NEW HAT? NO, A NEW HAMMOND!

Doreen Chadwick of Oldham, England, is pictured here at the Hammond she formerly owned. She now owns a new Hammond C-3 Concert Model.

Miss Chadwick plays her Hammond each evening at the Magnet Hotel, Bottom O'th'Moor, Oldham, England. She also regularly broadcasts light programs of organ music.



DOREEN CHADWICK

LENNART WESTBERG

Varnamo, Sweden...

HAMMOND IS IDEAL FOR SMALL BAND

The Hammond Organ is the best instrument for a small musical group, says Lennart Westberg of Varnamo, Sweden. He's found this to be so in his own experience with a small—but very popular—band.

Lennart plays a Hammond Model B-2 organ (in which he's done some remodeling) as the leading instrument and is very pleased with the many beautiful tone colors which help to make his music continuously interesting. He says that only a full orchestra can approach the beauty and variety of tones—ones he easily secures from his Hammond.



Broken Hill, Australia...

HAMMOND ADDED WHEN CATHEDRAL IS MODERNIZED

The traditional concept of a mining town as rough-and-ready, unplanned, and lacking in the usual amenities does not apply to Broken Hill, Australia.

This stereotype is contradicted by pleasant green parks, tree-lined streets, sturdy buildings, modern ovals, smart clubs and up-to-date theaters. It is contradicted, too, by the new appearance of its Sacred Heart Cathedral, which during 1960 was completely renovated at a cost of £80,000.

The church's traditional Norman architecture has been given a more stately and immaculate appearance with new brickwork, a copper roof, and special imported windows. Decorative improvements inside have also been substantial, with the addition of a marble altar, plus general renovation of the sanctuary and its surroundings.

Another very important improvement has been the welcome and valuable addition of a new Hammond Church Model Organ. The new Hammond was played at the reopening ceremonies last September by Mr. Cecil Cranfield, noted Hammond Organist who came especially from Sydney (where he is associated with W. H. Paulding Pty., Ltd.) for the dedication. 🎵



SACRED HEART CATHEDRAL



...New discovery in the sparkling Caribbean

Off the southeastern shores of the United States lies its lovely tropical island territory . . . Puerto Rico. Today this Caribbean island is characterized by bustling activity and progress. There's a music mindedness here too — including a growing "discovery" of the Hammond Organ.

Once the Hammond Organ was such a stranger in musically minded Puerto Rico that a radio station disposed of one, simply because it could find no one who could play the instrument.

This is hard to believe in the light of the Hammond's increasing popularity throughout the island today. Although still new to many, the Hammond is beginning to appear in many homes as a relaxing hobby and pleasurable pursuit. It is being taught in schools because it is easy to learn, yet possesses almost infinite challenge for novice, student, and professional. There are studios readily available now where, with the help of competent personnel, people can select new Hammonds and also learn to play them.

People like *Jose Raul Ramirez*, *Avelino Muñoz*, *Gloria Carr*, *Alfredo Romero*, and many others are helping to make "discovery" of the Hammond by Puerto Ricans possible. *Ramirez*, for example, is a gifted musician who taught himself the Hammond after World War II and who has been in constant demand for television performances and concerts ever since. Another Hammond Organist, *Avelino Muñoz*, is a fine musician who came to Puerto Rico from Panama as a Hammond Organ teacher. He immediately plunged into a busy teaching, television and radio



JOSE RAUL RAMÍREZ



GLORIA CARR

schedule—and is still in it today. The same holds true for *Gloria Carr*, who originally studied organ in New York and then later in Puerto Rico fell in love with the Hammond's simplicity and versatility. Another artist, *Alfredo Romero*, came from his native Spain and immediately learned the Hammond. He's now one of Puerto Rico's outstanding Hammond organists, as well as a distinguished professor at the University in Rio Piedras.

Others have helped popularize the Hammond, including some of the American priests and nuns who have brought knowledge of the Hammond with them to the island. And such an adaptable and versatile instrument can't help but grow in popularity in a musical climate like Puerto Rico, for the government and the universities at Rio Piedras, Ponce and San German are musically minded. There is a musical Conservatory on the island, a symphony orchestra, and even the famous Casal's Festival. In addition, music—including Hammond Organ music—is popularized through TV and radio stations in San Juan, Ponce, Mayaguez, and a number of other towns. About three-fourths of the population have TV sets, and everyone has a radio.

The Hammond Organ has definitely been "discovered" in Puerto Rico, in the sparkling Caribbean.

New York, London, Glasgow, Manchester, Birmingham, Zurich, Stockholm, Hamburg, and Copenhagen...

MEET EDDIE LAYTON—YOUNG ORGANIST WITH AN INTERNATIONAL ITINERARY

If you haven't already done so, meet Eddie Layton! Eddie is the young man from New York who wrote *Bright Lights of Brussels* for the recent World's Fair held in Belgium. He's also the fellow who played various model Hammond Organs so spectacularly last summer during the concerts given in London, Glasgow, Manchester, Birmingham, Stockholm, Zurich, Hamburg, and Copenhagen. Eddie is a superb musician with a unique ability for exploiting the almost unlimited tone combinations and gradations possible on a Hammond.



EDDIE LAYTON

This, combined with his warm and genial personality made the concert tour such a success that he may do another in the months ahead. (Contact your nearest Hammond Organ dealer for full particulars.) On more than one occasion during the concerts he encountered somewhat cold and skeptical audiences, which he transformed into excited and enthusiastic ones.

Eddie Layton got his start in Philadelphia at the age of six, when he began performing on a children's show and by twelve was studying under Jesse Crawford, noted theater organist. Later during his service in the U.S. Navy, Eddie was assigned to one of the entertainment sections and there made his first acquaintance with the Hammond Organ. It simply and completely captivated him! So much so in fact that after performing on it for numerous world-wide service broadcasts, he carried his enthusiasm back with him into civilian life. Needless to say, a Hammond Organ became his preferred instrument, and he began to develop the variety of sound and styling for which he has since become so famous.

Today Eddie lives in New York and although just in his twenties plays for a number of top radio and television shows. He also makes recordings under the Mercury label and plays hotel engagements. And Eddie's concert tours take him not only across the United States but also to Europe and other parts of the world. 🎹

Kent, England...

21-YEAR-OLD HAMMOND SOUNDS WONDERFULLY

A twenty-one year old model "B" Hammond Organ has brought joy and pleasure into the life of Don Aston, a forty year old and partially disabled miner living in Deal, Kent, England.

Don acquired the Hammond after twenty years of waiting and saving. Although it has been knocked about considerably, of course it still plays and sounds wonderfully. The Hammond Organ has two A-20 tone cabinets—one of which is serial #0121!

Proof that Don is a Hammond enthusiast for life is the fact that he has now started to save again, this time for a new Hammond "... one with vibrato, reverberation, and percussion."



DON ASTON



HARCOURT GOODRIDGE

Haverfordwest, Pembrokeshire, Wales...

BUYS ORGAN AND PRESTO! ... HE'S IN DEMAND

The miracle, according to Harcourt Goodridge of Haverfordwest, Pembrokeshire, Wales, is that he learned to play his Hammond Organ so easily that he now plays with ease before an audience of 500 people.

Since purchasing his organ, Harcourt's phone has been ringing and letters have been arriving—all pleading for his assistance in arranging concerts to aid various charitable and religious funds.

He is continually on the move and certainly puts his Hammond to full use. People love his music, and old and young alike invade the stage after his recitals. Often he can't help but keep on playing until forced by fatigue to retire. 🎹

Katowice, Poland...

POLISH ORGANIST HAS NO COMPETITION

Wiktor Kolankowski has little or no competition—he owns one of the few Hammond Organs in all of Poland! And although the Polish Broadcasting Corporation has two Hammond Organs (one in Warsaw and one in Poznan), Wiktor's is quite possibly the only Hammond which is both privately owned and used in show business.

He naturally has many opportunities to play, even in very small towns where until now only church organs have been heard. At first his listeners are amazed and then delighted as they appreciate the quality of the music.

Wiktor uses his Hammond for radio concerts in his home city of Katowice, where he plays mostly jazz. However, when he does include other popular melodies, they're usually American tunes. (In 1957-1959 Wiktor toured the bigger Polish communities of the United States and Canada with a Polish Cabaret Show known as the "Wagabunda.") Besides his radio concerts, he tours Poland with a musical show in which he supplies all of the background music, as well as giving three or four solo selections per evening!

He is thirty-one years of age and quite appropriately is married to an operetta singer. When he finishes his yearly tour, Wiktor takes his Hammond back home where he and his wife spend many hours enjoying it by themselves.



WIKTOR KOLANKOWSKI

Brisbane, Australia...

POPULAR STAR'S FIRST LOVE IS THE HAMMOND

Back in 1936 when the Hammond Organ was being introduced to Australians for home and professional use, a popular young organist named Wilbur Kentwell was asked to play the instrument and to give his opinion.

The result was "love at first sight," and by 1938 Kentwell was resident Hammond Organist at the Savoy Theater in New Lambton, a suburb of Newcastle, N.S.W. There the residents—some of whom played Hammonds in their own homes for fun and relaxation—took his music to their hearts immediately. He was later offered the biggest contract ever handed a musician in A/Asia, but the war intervened.

In 1945 he joined Station 2CH in Sydney, also becoming organist for the nearby Vogue Theater. He began recording with the Columbia Graphophone Co. in 1948 and in 1951 was the first Australian to record on microgroove. He also became the first to make multiple track and stereophonic recordings.

Today Kentwell's records are top sellers throughout Australia, New Zealand and South Africa, with broad appeal to both Hammond Organists and those who just enjoy listening. He's recorded almost three dozen 12 inch LP microgroove recordings in addition to the many 78 rpm's he made originally.

In 1948 Kentwell became Musical Director of the vast Macquarie Broadcasting Network, with headquarters in Sydney. In this capacity he met such visiting music and entertainment notables as Fred Astaire, Nat King Cole, Johnny Ray, Billy Eckstine, Joe E. Brown, George Formby, Anne Ziegler and Webster Booth. Today Kentwell is Musical Director with Queensland's first television station (QTQ 9). They recently were the *first* to purchase the latest model of the Hammond—still Mr. Kentwell's first love! ♪♪



WILBUR KENTWELL

Porter Heaps



Music Reviews

All the music reviewed by Porter Heaps can be purchased from your local music dealer or directly from the publisher. Please don't send orders to Hammond Organ Company.

GOOD AND EASY MUSIC TO PLAY

by Martha Powell Satchell R. D. Row Music Company \$2.50
The introduction to this collection explains that the material is especially designed for the busy church organist, whose schedule allows him only limited time for practice and preparation. The music consists of very fine, selected favorites from the great organ masters, simplified for easy organ playing. Every church organist, and many home organists will be interested in this folio.

MILLS HI-LITES FOR THE HAMMOND

by Eddie Layton Mills Music, Inc. \$1.50
An extremely interesting and somewhat different folio. Eddie shows us some of the special effects he uses, discusses radio and television playing, the organ in the home, how to record, and then plays some typical radio music. Then follows six arrangements of pop tunes, the way he plays them. Best of all the arrangements are not difficult and are all pieces you will want to play.

FIESTA AT THE ORGAN

arr. by Mark Laub King Music Publishing Corp. \$1.50
Arrangements of sixteen south-of-the-border songs, about medium difficulty. A very useful collection featuring rhythm music. Laub has a real gift for scoring for the organ in a simple manner and still maintains the professional sound of the accomplished organ player.

FOUR EASY CHRISTMAS SERVICES

arr. by Sam Eilton Painter System, Inc. \$1.50
Get this album now, so you'll be sure and have it handy for Christmas, 1961. After three pages of introductions, the folio lives up to the title. We have four preludes, offertories, and postludes, enough for four services and suitable for Advent and Christmas. The music is quite simple and has been well selected, presenting the standard familiar carols that everyone loves.

SOUNDS OF CHRISTMAS

arr. by Leo Edstrom Painter System, Inc. \$2.50
Here's another Christmas help you should lay-away now so you'll have it for Christmas, 1961. The \$2.50 includes a 45 rpm record as a playing guide, as well as for beautiful Christmas listening. Play this record, and hear how you should sound. Quite an idea, isn't it! Best of all, while the music is simply scored, it sounds magnificent. No one will make a mistake in ordering this.

ORGAN SIMPLIFIED, Book 3

by Howard Jenkins Organ Simplified Co., Inc. \$2.50
A continuation of the first two books, this folio specializes in drawbar combinations, drawbar patterns, melody tones, etc. It ends with a short explanation of three-part open

harmony and also lists some especially useful information on drawbars.

MILDRED ALEXANDER METHOD, Books 1 and 2

Chas. H. Hansen Music Corp. \$1.75 each
A new chord system method for the Hammond Organ. The first book presents the C (EFC), G7 (FGB), F (FAC) and D7 (F#AC) chords in the key of C. It discusses time values, time signatures, waltz and 4/4 rhythms. Book 2 gets into basic harmony and the counter melody and also presents pieces in the keys of F and G. Both books contain many useful exercises to develop the techniques involved. Currently being used by the Hammond Organ Studios of Boston.

FAVORITE SONGS TO PLAY ON THE HAMMOND ORGAN, No. 2

arr. by Mark Laub Robbins Music Corp. \$1.50
Like the first book in this series, these arrangements of memorable songs are scored in the simplest possible style, single note melody with simple sustained chord and rhythm accompaniment. Excellent material for the beginner who is just learning to read bass clef.

MUSIC OF HAWAII

arr. by Russ Henderson Boston Music Co. \$1.50
Songs of our 50th state very simply arranged for the beginning organist. Of particular interest is the page on Hawaiian Guitar registrations. The basic registration used throughout the book is the melody on 00 2586 640 and the accompaniment on 7202 000 or on Gr. F#.

"THE SOUND OF MUSIC"

by Rodgers and Hammerstein Williamson Music, Inc. \$1.50
Six of the best known songs from the musical play. The arrangements contain some very interesting applications of the left-hand counter melody. For this reason, teachers might find the folio especially useful.

BALLADE IN D

by Joseph W. Clokey The H. W. Gray Co. 75c
A single, running to six pages of music. Not too hard to play and interesting harmonies, with a tremendous climax in the middle. Church organists should look at this piece. You'll like it, I think.

MELODIC INTERPRETATIONS FOR THE HAMMOND CHORD ORGAN

arr. by Rosa Rio Robbins Music Corp. \$1.50
This is not just another book of music for the Chord Organ. It is for the organist who has passed the beginning stage and is eager to develop his style and increase his skills. Attention is paid to the playing of the pedal and chord bar, and imaginative registrations and interesting rhythmic patterns are presented. This is playing the Chord Organ in a professional manner.

PUBLISHER'S INDEX

Boston Music Co., 116 Boylston St., Boston 16, Mass.
H. W. Gray Co., 159 E. 48th St., New York 17, N. Y.
Chas. H. Hansen Music Corp., 19 W. 57th St., New York 19, N. Y.
Kandy Records, 203 N. Wabash Ave., Chicago 1, Ill.
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Robbins Music Corp., 1540 Broadway, New York 36, N. Y.
R. D. Row Music Co., 353 Newbury St., Boston 15, Mass.
Williamson Music, Inc., 609 Fifth Ave., New York 17, N. Y.

PORTER HEAPS SCHEDULE

DATE	DEALER	CITY
Feb. 1	Abernethy, Clarkson & Wright	Burlington, Vermont
Feb. 3	H. O. S. of Portland	Portland, Maine
Feb. 9	Griffith Piano Co.	Newark, New Jersey
Feb. 10	H. O. S. of Baltimore	Baltimore, Maryland
Feb. 13	Atan Music Company	St. Petersburg, Florida
Feb. 14	Tompkins Music Company	Augusta, Georgia
Feb. 15	Upchurch Piano Company	Savannah, Georgia
Feb. 16	F. O. Miller Piano Company	Jacksonville, Florida
Feb. 17	Jesse French Company, Inc.	Mobile, Alabama
Feb. 20	Arthur Smith Music Company	Tampa, Florida
Feb. 21	C. H. Stephenson	Raleigh, North Carolina
Feb. 22	H. O. S. of West Palm Beach	West Palm Beach, Florida
Feb. 23	Cooper & Gregory	Orlando, Florida
Feb. 27	Willis & Company	St. John, New Brunswick



FUN AT THE HAMMOND

by Orville R. Foster

orchestral effects

*Your Hammond Organ is a huge symphony orchestra —
perhaps equal to a hundred fine musicians — right
under your fingers, waiting to be heard!*

One of the finest preparations you can have for good organ playing is to listen carefully to—of all things—*a string quartet.*

Don't gasp! I mean it! Consider this for a moment. In the string quartet you have four distinct and equal voices. They are the first violin (your right hand part on the organ), the second violin and the viola parts (which combined are the parts done by your left hand), and the 'cello part (which corresponds in some ways with the pedal parts of the organ).

Take just twenty minutes each day to listen seriously to a string quartet recording. Listen to the flow of the melody line. The first violinist of a good string quartet makes his melody flow in long, broad, beautiful phrases. You can make your melody lines flow in the same way.

All music is constructed of phrases, usually four measures in length. Each phrase starts rather quietly, building up the volume in the center and then decreasing to a soft tone at the end. Use this idea when you use the swell pedal. Start the phrase with your swell pedal closed, then open it slowly during the latter part of the first measure. Continue through the second measure (depending on the style of music being played) until it is nearly completely open. When you have accented the notes in the third measure sufficiently, start closing the swell pedal until at the end of the fourth (if it is a four measure phrase) you have the same amount of volume with which you started.

After learning to listen to and interpret the melodic flow of the first violin line of a string quartet (the melody of your organ composition), then listen carefully to the "inner voices" (the second violin and viola parts). Here you'll suddenly realize the importance of the left hand part in organ. The most beautiful style to use in organ playing is the single melody line in the right hand and an abundant use of "inner voices" in the left.

You should know the chord constructions of the numbers you are playing. A chord should move a little to make your playing interesting, so learn them not only as solids (moving from one to the next with the least possible movement and keeping them smooth) but as interesting left hand parts. These parts can come from breaking up the left hand chords into counter-melodies or counterpoints, or by keeping the left hand in a slight motion to relieve the monotony of a single-note right hand melody. So listen well, please, and often to the "inner voices"—the second violin and viola parts of the string quartet.

The 'cello part is easy to hear and to follow as you listen to a recording, for it is the "bass" part of the music. In the main (though not always, this will be the pedal part of your organ composition. Notice how beautifully the 'cellist phrases his part . . . notice how he makes it sing—richly and mellowly, moving with utmost smoothness from one note to the next. Our pedal at the organ can be played in the same manner. It is an intricate part of the whole musical composition, and I'll wager a guess that, if you listen carefully to just the 'cello part of a string quartet for twenty minutes each day for two weeks, the result will show materially in your pedal parts. You will find them smoother, more accurate, and above all they will mean more to you than ever before!

This program of listening which I'm suggesting will spark your playing into finer accomplishments than you ever dreamed possible. Then, when you have successfully enjoyed following my suggestion, the next step in your listening program will be the all-string orchestra. You will find many beautiful recordings in this medium, and they will add joy to your listening, as well as serving as fine examples of what your playing can sound like. You'll enjoy gradually learning to follow the several voice parts in a number scored for string orchestra. Finally you'll want to take the "last leap." You'll want to look at some of the less intricate symphony numbers. Many miniature conductor's scores have been published, and you can ask the librarian in the music department of your college or public library for these. She'll be glad to march up the correct conductor's score to a record which the library can lend you. With some practice, then, you'll be able to instantly pick out a clarinet passage, one for English horn, or a bass section theme, where before you hadn't the faintest idea of what all this meant.

You'll want to copy these same beautiful effects on the organ. You might not care to play the same type of music you studied when listening to the recordings, but at least the idea of orchestration of tone will carry over. Soon people will be remarking that your organ playing sounds different, better than formerly and better than the organ playing of most of your friends.

Let's get started on this idea now, at the start of a new year. By the time the next holiday season comes around, people will be praising your playing and marveling at the study it must have taken, while in reality it wasn't difficult at all . . . it was merely having more FUN AT THE HAMMOND! 🎵

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